

With **UNITED** **ARTISTS** **AROUND THE WORLD**

KEEPING SALES OFFICES ALL OVER THE WORLD IN TOUCH WITH UNITED ARTISTS ACTIVITIES

Vol.1

No.10

IN THIS ISSUE

. . . .

The Priceless Ingredient	Page 1
Brilliant Premiere Ushers in "Kid"	Page 2
This Is No Bull!	Page 2
Seen Thru "Ayes" of Critics	Page 3
"Kid's" Spanish Evening	Page 4
The Verdict of "Variety"	Page 4
Mickey for Mayor	Page 4
Swanson to Produce in France	Page 5
Playfair to Give Screen Fair Play.	Page 5
"Secrets" in Work	Page 5
"Cynara" Opens December 23	Page 6
Anna Sten to Debut in "Nana"	Page 6
U.A. Magnet for Another Silverstone	Page 7
In Memoriam	Page 7

THE PRICELESS INGREDIENT

Showmanship is made up of various ingredients.

Effort - energy - enthusiasm - knowledge of product - perseverance - advertising ability - all these elements the intelligent showman needs to achieve success - to deliver the goods.

In ordinary times, these things are enough.

But that's just it!

These are not ordinary times in the picture business; these are changing times! We, in the foreign field, are in the midst of a great upheaval - a cataclysmic transitional period.

The crying need right now is for that rarer element - that priceless ingredient.....

Resourcefulness !

The dictionary defines this precious word as, "Abounding in resources, fertile in expedients."

Ah! That's it! Fertile in expedients!

The resourceful man is one who, when he cannot do a thing one way, does it another!

The point is: He does it! No one tells him how! He finds a way! He doesn't quit!

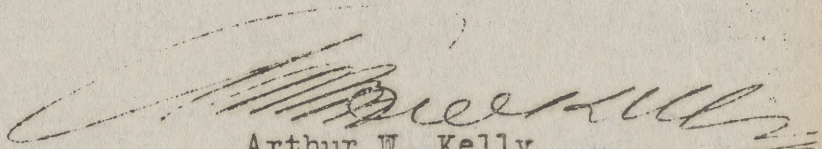
He forgets precedent - the old rules don't fit the new conditions anyway!

Somehow he hurdles the obstacle! Somehow he finds a way to do the thing never done before! Somehow he accomplishes the impossible!

All credit to the man who goes out and does a thing when he's told how to do it. He's a good soldier - but that's all! He'll never be an officer - never be a leader.

The prizes in life - the promotions in business - all go to.....

The Resourceful Man!



Arthur W. Kelly
Vice-President & Treasurer

BRILLIANT BROADWAY PREMIERE
USHERS IN "THE KID FROM SPAIN"

West Coast Echoes Acclaim for Lavish Musicomedy

The chorus of universal praise that has greeted such United Artists hits on Broadway as "White Zombie," "Mr. Robinson Crusoe" and "Rain," swelled into a mighty roar on the evening of November 17, when "The Kid From Spain" made its triumphant world debut at the Palace Theatre to a \$2 top. It was the swankiest premiere of the season. Not even the opening night of an opera season has drawn such a brilliant and colorful audience as turned out to welcome and cheer Eddie Cantor in Samuel Goldwyn's spectacular musicomedy production.

The super-enthusiastic ovation accorded it by the first-night audience, plus the unanimous praise of the press the following day, added to the box office receipts already piled up in the first few weeks' of the picture's run to increased admission prices, bears out the predictions made in advance, namely, that in "The Kid From Spain" United Artists has one of the greatest motion pictures produced since sound revolutionized the industry.

You can mark this down in large, bold capital letters and paste it up for future reference: "THE KID FROM SPAIN" WILL MAKE BOX OFFICE HISTORY THE WORLD OVER!

If any further proof were needed that this film is the ultimate in screen entertainment, the reception given it at Warner's Western Theatre in Los Angeles, where it made its West Coast debut, furnishes the clinching bit of evidence. All Hollywood turned out to acclaim it with the most extravagant superlatives to be found in the dictionary. And no paid press agent could have lauded the production in higher terms than did the Los Angeles reviewers. Just read the excerpts on the following page!

* * * * *

THIS IS NO BULL!

"Biggest riot on Broadway is the Cantor bullfight sequence. And no big stem musical has more eye-filling girls than the Goldwyn cinema opera."

- Jack Alicoate, Editor
"Film Daily"- Nov. 29

* * * * *

"THE KID FROM SPAIN"

* * *

Seen Through the "Ayes" of the Critics

* * *

EAST.....Agrees With.....WEST

A prince of a picture worthy of a palace. Brilliant as a rainbow and hysterically funny. There's so much merriment that when the end comes you're liable to be rolling in the Palace aisles in mere excess of hilarity.

- New York American

A merry mixture of slapstick, song and bullfighting. The girls in the chorus and dancing sequences are simply stunning. The action doesn't ever let up, the gags fly thick and fast and funny. Eddie's at his funniest. Altogether the production is lavishly and tastefully turned out.

- New York Daily News

An astutely arranged combination of fun and beauty with such effective groupings of dancing girls that these scenes themselves aroused applause. So uproarious in the final sequence that the audience howled with glee.

- New York Times

The bullfight is hilarious, the highspot of the film. Cantor's comedy is characteristically Cantor. Tunes are pleasing. The girls are fetching. Franklin is magnificent. The production is elaborate.

- New York Daily Mirror

One of the funniest, most exciting and most eye-filling comedies with music yet offered on the talking screen.

- Los Angeles Herald-Express

Is one of those rare pictures which no critic need hesitate to label as a hit. It is also Cantor's best picture. That bullfight is one of the funniest episodes ever done on the screen.

- Hollywood Citizen-News

Has a little bit of everything: hand-picked beauties, fervid love scenes, effective sets, comedy, and, last but not least, this amazing bullfight.

- Los Angeles Examiner

It is one of the funniest films Hollywood has yet turned out. Eddie's perplexing experiences in the ring were excruciatingly amusing. Sidney Franklin gives one of the grandest screen performances the writer has ever seen.

- Illustrated Daily News

Clever supercomedy. Dazzles with its spectacular musical numbers, provides no end of fun and gayety and ends in an uproar of excitement.

- Los Angeles Times

THE "KID'S" SPANISH EVENING!

Leaders in the diplomatic, business and social life of the New York Hispanic colony were Eddie Cantor's guests at a gala "Spanish Evening" at the Palace Theatre, December 1, to see a special screening of the bullfighting musical comedy, "The Kid From Spain." Eddie was on hand personally to tell his experiences in learning something about the great Spanish national sport of bullfighting. Eduardo Castro and Francesco Alonzo, two of the matadors who take part with Eddie in the picture's bullfight, were introduced from the stage by the star.

* * * * *

THE VERDICT OF "VARIETY"

"The 'Kid' is said to have hit the \$1,000,000 mark on its production budget. That's a lot of bucks to get back. But it has in its favor a strong international appeal which will extend the market without linguistic restrictions. Picture has everything for the popular gate. There's romance, action and comedy -- what more is to be desired for an evening's entertainment? The bullfight scene climaxes the funning, being properly pitched for a riotous top-off. The picture is all Cantor's. Almost every scene, save the opening co-ed stuff, has Cantor in it and, to his credit, he more than sustains the tempo."

* * * * *

MICKEY FOR MAYOR!

Somewhere in New York City there's a voter who cast his ballot in the recent Mayoralty election for Mickey Mouse. This was revealed in the recapitulation of votes cast on November 8. And, despite the fact that there were something like 78 different versions of the name of Joseph V. McKee written in for Mayor, this vote was not for McKee Mouse, as some gagster has hinted. It was an out-and-out gesture for Walt Disney's little pen-and-ink hero. We can't help wondering if Mickey's unknown admirer was "the forgotten man."

* * * * *

MAKE THIS A MICKEY MOUSE CHRISTMAS!

SWANSON TO PRODUCE

IN FRANCE

Due to the success of "Perfect Understanding," which she has just completed in England, Gloria Swanson is planning to make a second picture in Europe, this time in France. Much of the action of the new one will take place in the Basque country, that territory on the borders of France and Spain whose traditions are shrouded in mystery. Pierre Plessis, Paris journalist and author, is reported to be working on the story.

* * * * *

SIR NIGEL PLAYFAIR TO GIVE

SCREEN FAIR PLAY HEREAFTER

If Gloria Swanson had accomplished nothing else while making "Perfect Understanding" in Europe, she could easily rest upon her laurels for having captured for films Sir Nigel Playfair, celebrated London actor-manager, who found working with Miss Swanson such a lark that he now announces he will henceforth divide his time between the stage and screen.

Efforts had been made for years to wean Sir Nigel to the screen, but little success had been achieved until Gloria Swanson arrived from America. It was the United Artists star's ambition to cast every character in her picture in native surroundings -- that is, an Englishman must play an English character, an American girl must be cast as such, and so on. And with this argument she won Sir Nigel to the role of a crotchety old English nobleman. And he had all sorts of fun playing the part.

Now, the step having been taken, several English producers are holding out lucrative offers to the actor-manager, and it is said that even Hollywood is interested.

* * * * *

"SECRETS" IN WORK

Mary Pickford has started production on "Secrets" for United Artists release. Frank Borzage, who won the directorial award from the Academy of Motion Picture Arts and Sciences, is directing, and the supporting cast so far includes Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd and Mona Maris.

"CYNARA" BEGINS N.Y.

RUN DECEMBER 23

"Cynara," Ronald Colman's latest starring vehicle for Samuel Goldwyn, will have its New York opening at the Rivoli Theatre December 23. Previews of "Cynara" list it as one of the best Colman has made, one of the trade reviewers going so far as to predict that it will easily be one of the ten best of the coming season.

* * * * *

ANNA STEN TO MAKE AMERICAN

SCREEN DEBUT IN "NANA"

Anna Sten will make her American screen debut as "Nana," Emile Zola's immortal heroine of the Second Empire.

The story was suppressed and banned many times in most of the countries of the world, and its author persecuted during the years between the publication of "Nana" in 1879 and Zola's death in 1903 for his effort to present a picture of the famous courtesan stripped of her romantic glamour.

Zola describes the part in which Miss Sten will first be seen: "Does a woman need to know how to dance and sing? My boy, you're stupid...Nana has something else, by heaven! and something that is better than all the rest. I have noticed it in her; she has it strongly, I can tell you, or I'm an idiot...Wait till you see. She has only to show herself and she'll make their mouths water."

Two generations later, Elinor Glyn called it IT.

Miss Sten has been in Hollywood since last May, working with English teachers and coaches in preparation for her first Hollywood role. During that time, her three most recent foreign-made pictures, "The Brothers Karamazoff," "Tempest" and "Trapeze" were shown internationally. Her performance in all three won the blonde Russian actress high personal praise.

Samuel Goldwyn, who brought Miss Sten to Hollywood and who will produce her pictures, expects to get production of the Zola classic under way before the first of February. Arrangements for a specially distinguished adaptation are now in the process of negotiation.

* * * * *

MAKE THIS A MICKEY MOUSE CHRISTMAS!

U.A. MAGNET FOR ANOTHER

SILVERSTONE (MANNY)

As a magnet attracts steel filings, so does United Artists attract Silverstones - a natural phenomenon, since the Silverstones represent a very desirable type of manpower. The new addition to our ranks - Manny - is the energetic counterpart of his justly celebrated brother, Murray, who manages the affairs of U. A. so capably in Great Britain. But Manny doesn't have to bask in the reflected glory of Murray. He is perfectly capable of standing on his own two feet. He comes to our company with a broad background of experience gained with Seligman & Co., international bankers, and a period of service as statistician in the Goldwyn organization. His new duties in our department, as assistant foreign sales manager and sales controller, will give him an intimate knowledge of the sales efforts of every foreign office. In welcoming Manny Silverstone to the foreign fold we have no hesitation in predicting that with his ability, energy and industry he will make his mark in United Artists.

IN MEMORIAM

It is with profound regret that we report the sudden death of Major W.L. King, secretary, treasurer and general manager of United Artists Corporation, Ltd., of England. Major King, whose long association with our company had won him a large circle of friends, was one of the outstanding figures in the motion picture industry in England. He joined United Artists when our English unit was first organized on the recommendation of Mr. Guedalla, who handles U.A.'s legal affairs. It was in the latter's office that Major King acquired his business and legal training, following a distinguished army career, in the course of which he served in the South African war. Able and efficient, loyal and conscientious, he was a tower of strength to his co-workers and an invaluable asset to our company. His death was a severe shock to Home Office executives who knew him well and admired him greatly. On behalf of the Foreign Legion we extend our deepest sympathy to Major King's family.

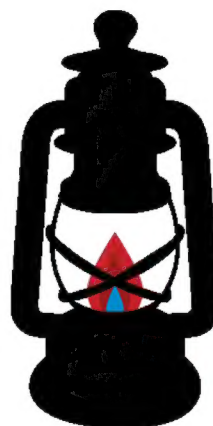
**Scanned from the collections of the Wisconsin
Center for Film and Theater Research, with support
from the University of Wisconsin-Madison
Libraries. Digitization completed by the University
of Wisconsin Digital Collections Center (UWDCC).
Post-production completed in the UW-Madison
Department of Communication Arts.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

**MEDIA
HISTORY
DIGITAL LIBRARY**



<https://www.mediahistoryproject.org/>